India.

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Edited by Sir George Birdwood, C.S.I.

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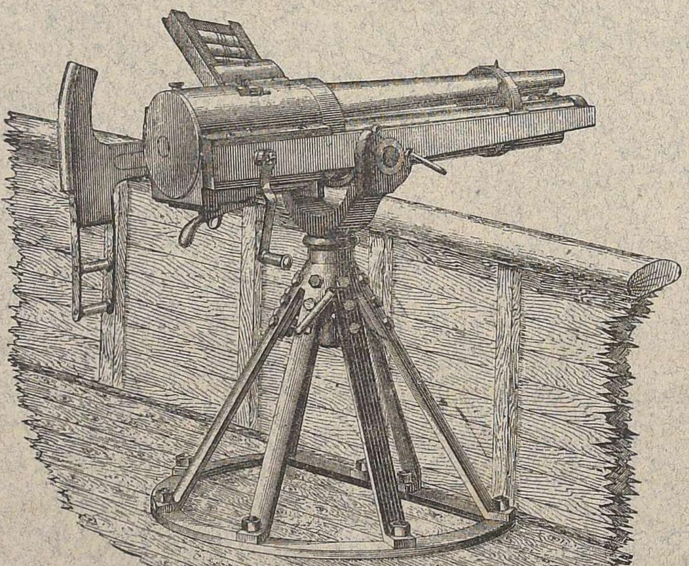

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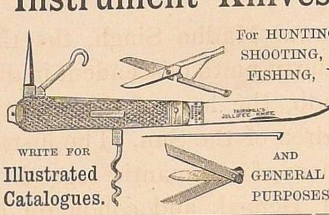

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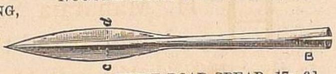

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HER MOST GRACIOUS MAJESTY VICTORIA, QUEEN OF THE UNITED KINGDOM OF GREAT BRITAIN AND IRELAND, EMPRESS OF INDIA, was born in 1819, and ascended the throne in 1837. The Royal Proclamation sent forth at the great Allahabad Durbar, in 1858, announced that the Queen had assumed the government of India, and in 1877 Her Majesty was proclaimed Empress of India at the Delhi Durbar. The portrait, which we have been specially permitted to reproduce, was taken in 1884, and has not been before published; it is an excellent likeness, representing Her Majesty as attired in semi-state. It will be followed by a series of some of the Indian Princes who have been especially distinguished for their exertions on behalf of the Exhibition.

H.H. THE MAHARAJA OF JEYPORE.

H.H. Maharaja Sawai Madho Singh, the thirty-fifth Maharaja of Jeypore, is said to be the one hundred and thirty-ninth descendent in direct line from Kusa, the second son of Rama Chandra, the deified King of Oudh, the hero of the Ramayana, whose descendents are known as the Solar race or Suryavansi, the Children of the Sun. The history of the ruling family of Jeypore commences in 1128 with Tej Karan, the hero of a romantic legend. Among the most famous of the Jeypore rulers were Man Singh, Viceroy of Bengal, and conqueror of Orissa for the Emperor Akbar, and the learned astronomer, Jey Singh, Governor of Jeypore, who received the title of Sawai from the Emperor of Delhi, and who, besides being a liberal patron of art and science, was a great politician and general. The predecessor of the present Prince, was distinguished for encouragement of art and learning, and for his loyalty and devotion to the British power. Before his death, in 1880, he nominated, in accordance with the Hindu law of adoption, a young noble of his blood to succeed him. This nomination was confirmed by the Government of India, and the new Maharaja assumed the name and style of Sawai Madho Singh. During the five years that he has been on the throne, all the institutions initiated by his predecessor have been maintained and developed, and many measures of great utility have been inaugurated. He is among the foremost of those Princes of India, whose contributions to the Exhibition are specially acknowledged by the Government of India. His territory occupies an area of 14,465 square miles, with a population of 2½ millions. He is entitled to a personal salute of 21 guns, or four in excess of the number allotted to the State. His capital is one of the handsomest cities in Rajputana, with spacious streets lighted with gas, and can boast of a college, parks, alms-houses, hospitals and schools.

H.H. THE MAHARAO RAJA OF ULWUR.

THE present Chief of Ulwur, Maharao Raja Mangal Singh, G.C.S.I., succeeded to the throne in 1874, on the death of Sheodan Singh without either lineal or adopted legitimate descendant. It was needful to choose a ruler from the collateral branches of the ruling family, who trace their descent from Udekaran, Raja of Jeypore, and thus also belong to the Solar race. The selection fell upon Thakur Mangal Singh, of the Thanna family, the present Maharao Raja, who was made G.C.S.I. on January 1st of the present year.

The founder of the State was Pratap Singh, who, in 1771-6, obtained the title of Rao Raja, and the direct tenure of Macheri, and subsequently secured the Fort of Ulwur. His successor, Bakhtawar Singh, allied himself with the British Government in the Mahratta War of 1803-6, and his nephew and successor died in 1857, and was succeeded by Sheodan Singh. The present Maharao Raja is also one of the princes whose services are specially acknowledged in connection with the Exhibition. The area of the State is about 3,000 square miles, with a population of about 779,000. The Chief of Ulwur enjoys the right of adoption and is entitled to a salute of 15 guns.

The Entrance Gateway and Ornamental Screens forming the divisions of Art-Ware Courts.

ENTRANCE GATEWAY.

THE Art-ware Courts are entered through a gateway, contributed by His Highness the Maharaja of Jeypore and carved by his subjects. The gateway is surmounted by a Nakárkhána, or Drum-house, such as is usually found over the entrance to royal residences or temples in which musicians play at stated intervals, and in regular order, certain tunes in honour of the sovereign or god, after which other strains are added at the will of the performers. In the kiosk on the top are arranged all the musical instruments which are usually played in a drum-house. On the front of the platform has been carved the Shamsha or picture of the sun, which is symbolical of the descent of the lords of Jeypore and of the Rajput chiefs of the solar race, and is, moreover, according to the Ain-i-Akbari, or Institutes of the Emperor Akbar—"a Divine Light" which God directly transfers to Kings without the assistance of men. It is affixed to the gates or walls of palaces. On the opposite side will be found a representation of the moon from which the Indrabani, the other great branch of the Rajput race, represented by the Rajas of Jeysulmere and Karauli, is said to have sprung. On the same beam below the cornice on the front of the gate is engraved the motto of the Jeypore house "*Yato dharma stato jaya*" "Where virtue or righteousness is there is the victory," in Sanskrit, with English and Latin versions. The Latin "Ubi virtus ibi victor" better expresses the meaning of the original than the English "Where virtue is—is victory," but, however worded, the idea is as appropriate for the entrance of a great Exhibition as it is for the motto of a State which has in many ways acted up to it. On the corresponding beam at the back the motto, "Ex Oriente lux,"—From the east comes light,—has been carved.

The central kiosk can be closed with purdahs or curtains of *mushu*, that is, cotton and silk cloth (silk alone was forbidden to be worn by Musalmans at prayer time, hence the fashion), of Indian make such as is used in Hindu palaces. To support the curtains *chobs* or metal poles have been provided. The banners on the rails are respectively the *panch-rang* or five-coloured flag of Jeypore, a small copy of the standard given to the late Maharajah at the Imperial Assemblage at Delhi by Her Majesty the Queen-Empress and the *Mahi maratib* or symbol of the highest nobility given by the Moghul Emperors, which was much prized. It consists of the golden head of a fish and of two gilt balls, all borne on separate poles. These symbols were brought from Delhi in the reign of the Emperor Feroksha, and so great was the honour deemed that the musicians in the Jeypore Nakar-khana played for three days and nights consecutively, and the whole city was given up to rejoicing.

RAJPUTANA COURT SCREENS.

JEYPORE.

THE gateway at the entrance of the Rajputana Court and the screens which form the walls of the Jeypore bays, have been primarily constructed to afford more space for the display of exhibits, but they have been carved wherever possible to illustrate the position of wood-carving in the country. Jeypore, as a whole, is essentially a land of stone and stone-carvers, but, owing to the patronage of many wealthy bankers, who live in Shekhawati, the northern district of the State, a large number of carpenters have settled in the great towns situated in that sandy tract, which is almost devoid of timber. Some of the better workmen in past days, may, however, have been attracted from Delhi by the Musalman Nawabs of Futtehpore and Jhunjhunu, formerly rulers in the district. In the unsettled times which preceded the British supremacy, the great capitalists of India, who were for the most part Marwaris of the branch of the Jain faith known as Oswals, sought safety, for which, of course, they well paid, among the chiefs and nobles who lived in Bikanir, Marwar, and Shekhawati, in other words, on the verge of the country marked on our maps as the Great Indian Desert. In this way large towns have sprung up, such as Futtehpore, Nawalgarh, Jhunjhunu, Ramgarh, and Chirawa, and here the bankers or Seths and their retainers have lived securely, while their agents or gumasthas have earned in distant places, even as far as Hongkong on the one hand, and Zanzibar on the other, heavy interest on their capital. As the agents left their families at their homes, and retained little money, the heads of the firms ran but small risk. The Seths have built magnificent temples and houses, and as good durable wood was scarce, they imported it from distant places and had it carved into door-frames, windows, or balconies. Wonderful old traditional designs have thus been preserved.

Following this rule, Surgeon-Major T. H. Hendley, in Medical Charge, Eastern Rajputana States, suggested that the timber necessary for constructing the Jeypore Screen should be cut and joined in Bombay and be then brought to Jeypore, where the Shekhawati carpenters should be allowed to enrich it by carving

without unnecessary European interference. The scheme was adopted. The measurements of the screens were fixed in accordance with those laid down by the Royal Commission, and Colonel Jacob of Jeypore was good enough to put the ideas of the author into practical shape by supplying a design for the screens and an elevation for the entrance gate. The general design is the modified Saracenic in vogue in Upper India and Rajputana. The only instructions issued to the wood-carvers were, that as great a variety of patterns should be employed as possible, the ornament to be purely Indian, and no attempt to be made to work on other than the traditional lines. The men drew rough outlines with a pencil or even the graver, and each carver has done what was right in his own eyes, subject to the approval of the *mistris* or master-workmen, who had to judge whether the whole work would be in harmony or not. The screens were cut and joined by the Bombay Saw Mills Company, and the *Nakar-Khana* by Mr. Wimbridge, Head of the East India Art Furnishing Company of Gawalia Tank Road, Bombay. It has been urged that carving has been too lavishly employed, and that plain surfaces should have been left, by which the beauties of the ornamental work would have been the better displayed by contrast. Apart from the fact that Indian, like mediæval European work, is characterized by the patient ornamentation of all parts that are unseen, as well as of those that are visible, there is the important consideration that, had our village carpenters been interfered with in their designs, it would have been impossible to tell where to stop, and the screens would have no longer been examples, as regards ornament, of pure Indian skill. As it is now, the work is a good example of what uneducated men in the old time could accomplish. It must be recollected that all the carving will be within a few feet of the eye of the spectator in the position it will occupy in the Exhibition, and that for this reason minuteness of detail has everywhere been justifiable. The endless variety of ornament, showing the fertility of invention, and the true artistic sense of the carvers, affords a field for much patient and pleasing study. Many of the workmen had never before left their homes in the desert. The general idea was that they were wanted in Kabul or even in distant England. Patience and the persuasive powers of Haji Mahomed Ali Khan, Nazim or Governor of Shekhawati, however, overcame prejudices of a few men who came to Jeypore, and these soon induced others to follow their example. They have worked cheerfully and well, and it has been most interesting to watch them as they laboured.

KOTAH.

THE screen for the Kotah section of the Rajputana Court consists of a front and side piece made of Shisham wood (*Dalbergia Sissu*) and inlaid with ivory. This style of work is much practised in the town of Etao in the Kotah State. The architectural design is Hindu, and has been copied from old buildings in the city of Kotah.

AJMERE.

THIS screen is designed to represent a sample of the ordinary street architecture in the Ajmere City. The archways or arcades are similar in style to those used for verandahs of houses, serais, shop fronts, &c. These arcades are often surmounted by a system of ornamental bracketting and open carved work, supporting upper balconies. In this screen the balconies are of course omitted, to conform to the limits imposed by the dimensions of the Exhibition Courts. The architecture is spoken of in "Fergusson's History of Architecture" as the "Mixed Hindu Style." The materials generally used in street architecture of this kind are a mixture of cut stone and stone masonry and plaster work, the whole being either whitewashed or decorated by painting in bright colours, In some cases the entire work is of cut stone or of marble. This model is carved in wood and painted white to represent the original type as nearly as possible.

BIKANIR.

THE Bikanir ornamental screen is a simple structure 10 feet 6 inches high, of a total length of 20 feet, divided into two bays. each 12 feet 6 inches broad, by two central (one in front and one in rear) and two side supports, each 1 foot 3 inches broad. The entrances into each bay are 8 feet high in the centre, sloping off to 6 feet 6 inches at the sides, and the upper portion is 2 feet 6 inches broad, having in addition a crenelated edge along the façade facing the central avenue. The screen has no pretensions to architectural design and was constructed to show to the best advantage a style of decoration applicable to wood, stone, earthenware, &c., and believed to be peculiar to Bikanir, of which the following is a brief description: On the surface of the wood, which had been previously well scrubbed with liquid clay and allowed to dry, the outlines of a flower pattern were stencilled with a bag of powdered charcoal through perforated paper. Successive layers of liquid clay were then applied with small squirrels-hair brushes within the outlines of the pattern, each layer being allowed to dry before the next application, until a raised surface bringing out the stalks, leaves,

and petals with sufficient distinctness had been produced. The whole surface was then fixed by a coat of paint, and when this was dry gold leaf was applied over all. The ground-work, black with a red border, on the portion intended to face the central avenue and the adjacent Courts of Central India and Ajmere, and red with a black border, in the interior of the Bikanir bays, was then painted in, the flower pattern standing out in gilt relief. The whole decoration has been divided into panels showing different patterns.

A. C. TALBOT.

KARAULI.

THE front screen consists of a carved red sandstone architrave and false arch supported on carved pillarsand surmounted by a perforated sandstone screen, also of the same stone, and 10 feet long by 2½ feet high. Above the screen and to break the monotony of a horizontal line are placed, in the centre, a perforated imitation of a nearly semi-circular fan-light and, at the two ends a couple of small turrets surmounted by cupolas. The style of architecture cannot be exactly defined, as the screen in reality is a mixture of copies of parts of several local buildings, fitted to the dimensions required; thus, the pillars, false arch, and architrave are taken from the interor of the *Khanwas Mahal* (now used as the Residency); the perforated work in screen is a copy of similar works in the masjid at the Wazirpur gate of the city; the central bit is borrowed more or less from a semi-circular fan-light in the city, and the cupolas on the turrets placed at the ends are similar to those used to cover portions of the palace. Generally speaking, the screen is a representation of local architecture in details, but not as a whole. It is made throughout of red sandstone procured from the celebrated quarries in the immediate vicinity of the city of Karauli, and has been constructed entirely by local stone-masons and stone-carvers under the general supervision of the State Public Works Department, It has cost altogether R308-6-2; and has taken five months to complete, during which time an average of ten masons were daily employed on it. The side screen consists almost entirely of perforated work(*Jhalli*) in panels. The panels are formed by vertical pillars and horizontal architraves six inches wide which enclose the perforated work. In the central panel a small false arch is substituted for this. This screen is throughout a representation of the perforated sandstone screens largely used in the city of Bhartpur and neighbourhood, and known as "Jhalli." The pillars and false arch are in general imitation of local work in similar positions. The stone used is a light brown or salmon coloured sandstone from the Rupbat quarries, It is much used in the city, easily worked, and admits of very fine work. The screen has been manufactured by the local masons from designs supplied to them.

JODHPUR.

THE Jodhpur screen is of carved teak wood; it was designed and made at Jodhpur by Jodhpur artists and workmen. The architecture is the modified Delhi adopted in Rajputana.

ULWUR.

THE front portion of the screen consists of panels of white marble, perforated and carved in relief, fitted in a frame-work of black marble and teak wood, and supported upon three beautifully carved white marble pillars each eight feet high. A decorative design of glass-work, on which the crest and arms of His Highness the Maharao Raja are emblazoned, surmounts this portion of the screen, The side portions of the screen consist of panels of red sandstone carved on both sides. The designs of the pillars and panels are taken from carvings existing in the Ulwur Palace, and are of pure Hindu style. The glass-work decoration is also taken from the Ulwur Palace, three rooms in which are entirely ornamented with work of this description. The screen is altogether of Ulwur workmanship, and the marble is from the celebrated quarries of Makrana, Rajputana. There are quarries of white, pink, and black marble in the Ulwur State, the first-mentioned being perhaps of the finest quality obtainable in India for statuary purposes.

H. R. PEACOCK, Lt.-Col.

THE CENTRAL INDIA COURT SCREEN.

ON the north or right hand side the Central India screen consists of three bays, each 10 feet in length. The central bay is higher than those flanking it, and is intended to illustrate Buddhist and Hindu sculptures as found in Central India. The pillars are modelled on, though not exactly copied from, sculptures existing at Khajrahú in Bundelkhand. At the base of each is a large female figure, with smaller figures on either side, and above these, groups of small figures arranged in tiers, each of a different design, the whole being in high relief. The cross-beam uniting the pillars illustrates Hindu style both in figures and in

ornamentation. The centre is occupied by an image of Ganeshji. This mixture of styles was adopted in order to take an opportunity of showing Buddhist and Hindu figures together. The bays flanking this central entrance are somewhat lower, and consist of one pillar at each extremity, supporting, with the help of the central pillars, horizontal screens of Gwalior stone-carving in relief. These pillars are of simpler style than the central pair, but are also modelled on the carvings of Khajrahú. The stone screens consist of panels and plaques, in various designs, some copied from the Sanchi Tope, near Bhopal, others from the fort at Gwalior, and others again planned by the workmen themselves.

On the south or left hand side the style of screen is altogether lighter. Here, again, there are three bays, but the central one consists of an arch in the middle about 5 feet broad, flanked by two narrow passages about 2 feet broad. There is no horizontal screen in the central portion of this bay, which is simply an archway, but the side portions are fitted with glazed tiles. One flanking bay is fitted with perforated stone-work from Gwalior, and the other with perforated wood-carving from Ujjain. The three pairs of pillars supporting these three bays are all of similar style, differing only in elaborateness of carving and are copied from the kind of pillars often seen in temples and dwelling-houses in Indore and its neighbourhood. The perforated stone panels and wood-carvings are, as before, partly copied from actual buildings, partly designed by the workmen. The outer pillars of the portion of the screen first described, and all six pillars of the second portion, are surmounted by brass pinnacles made at Rutlam, and copied from temples.

THE RAZM NAMAH.

THE greatest treasures of the Royal Library at Jeypore is an unrivalled MS. of the Razm Námah or History of the War, the Persian abridgement of the Mahabharata. Dr. Rieu in his Catalogue of Persian MSS. in the British Museum explains the nature and origin of this work. The preface, by Abul Fazl, the friend and historian of the great Akbar, says that the enlightened monarch, convinced that the fanatical hatred prevailing between Hindus and Musalmans mainly arose from mutual ignorance, sought to render the books of the former accessible to the latter. He selected the Mahabharata to be translated by competent authorities of both races. The order for the translation was given by Akbar in A.D. 1582, and the work entrusted to five translators, whose joint production was entrusted to Faizi, who may probably be credited with the *rifaccimento* which bears the name of the Razm Námah. This title, which according to Faizi was given to his work, is not found in the British Museum copy which bears the stamp of Sir Elijah Impey and belonged afterwards to Mr. Halhed, the translator of the Gentoo Laws. The work in the British Museum is in three volumes and contains 134 miniatures fairly executed; there is also in the British Museum a copious MS. English *précis* of the Razm Námah, chiefly taken from Halhed's notes by the Rev. J. Hendley.

The Jeypore Razm Námah, written by Khwája Ináyatullah on paper from Dowlatabad, contains 169 full-page miniatures, magnificently drawn and illuminated in the highest style of Persian Art, far superior to those in Halhed's copy or to anything of the kind in the British Museum. This may well be believed when it is known that four lakhs of rupees (at the time far more than equivalent to £40,000) were said to have been paid to the artists for the illustrations. The payment of such a sum is not incredible, it represents the salary of the painters engaged upon the work, and is paralleled by a case which occurred within the last fifty years at Ulwur, where Maharaja Banni Singh gave at least 50,000 rupees as salary to a man who prepared a famous copy of the Gúlistán which was exhibited at Jeypore by the side of the Razm Námah, and contained but a small number of miniatures.

The exact date at which the work came into the possession of the Jeypore house is not known, but from the impression of a seal on the last page it would appear that it was in the Imperial Library at Delhi as late as the reign of Shah Alum, A.D. 1759-1806. This page bears the impress of eleven seals, five of which, however, are illegible. The remaining six show that they were affixed by the Imperial Librarians, and denote that they had become responsible for the book. It belonged therefore to the great Emperor Akbar, and to the Emperors Sháh Jehán and Sháh Alum.

The book was no doubt one of the earliest written, if indeed not the first. It is indeed highly probable that it was Akbar's own copy, as the illustrations were prepared by the greatest artists of his day, who have affixed their signatures to the paintings.

Of the sixteen great artists at the Court of Akbar, fourteen are known to have been engaged on the illustrations, including Daswanth, the first master of the age; Basáwan, who so excelled in back grounding, drawing of features, distribution of colours, portrait painting, and several other branches, that many critics preferred him to Daswanth.

The last volume of the "Memorials of the Jeypore Exhibition" (a complete copy of which is exhibited in the Jeypore Court) contains a reproduction in platinotype of almost all the miniatures, two being given in coloured fac-similes. The volume also contains a valuable historical introduction and an abridged narrative of the great epic by Dr. Hendley, in medical charge, Jeypore, under whose superintendence the enlarged illustrations hereafter referred to have been prepared. This work ought to be more widely known, both as an invaluable record of the Indian Art Treasures gathered at Jeypore and of the munificent taste of the Maharaja. There are also exhibited, on either side of the Jeypore Court, enlarged copies of six of the most characteristic miniatures, accurately coloured. These cartoons are eight times the size of the originals. The numbers are those of the Jeypore Catalogue and are given to facilitate the reference to the cartoons.

In No. 538 King Yudhishthira is seen escorted by a heavenly guide to the lower world, where he is told the spirits of his brothers are in torment. He starts back as he sees the horrors of this fearful abode, which are most powerfully portrayed in cartoon No. 539. The messenger says that he may return, but at that moment he hears the voices of his relations declaring that his very presence lightens their troubles, and therefore decides to remain for love of them. Immediately the awful vision, for it is but illusion, gives place to sweet fields and beauteous paths, and the shining gods descend to escort him to heaven where he finds his brothers. He has suffered all these horrors because he once failed to speak the whole truth, or had told, what some casuists term, *a lie of necessity*.

In No. 540 we have the birth of Parikshit, the grandson of Arjuna, one of the heroes of the great war. The child was born dead, but Krishna restored it to life.

The picture is full of interest, for all the surroundings of the mother are exactly the same as those that may be seen in any well-to-do Hindu household on a similar occasion at the present day, and the distribution of food and money to beggars outside the gate is equally characteristic. In these respects India has changed but little for many centuries.

No. 541.—At the conclusion of the great war, which is described in the epic, the celebrated sacrifice of a white horse was performed by King Yudhishthira as an atonement for the blood of the Brahmans that had been shed, and as a proof of his universal sovereignty. This interesting rite, in which all the actors were princes, is powerfully delineated.

No. 542.—The white horse was let loose a year before the sacrifice and was allowed to wander whither he willed. If any one molested him, the army of the would-be universal lord fought with the troops of the opposer, and compelled him to yield, and aid their chief in future conflicts. Unless this could be done against all the surrounding chiefs with success, for twelve months, the sacrifice could not be performed. No. 542 represents the departure of the white horse from Hastinapur the capital.

No. 543.—At the conclusion of the war, the successful party, that is the Pandavas, feasted together. It will be seen in this picture that the women ate separately from the men.

In No. 544, the burning of Lanka, an episode in the Ramayana, the second great Indian epic, which is included in the Mahabharata, is represented. Lanka was ruled by Ravana, a demon king. Hanuman, the monkey god, entered it as a spy but was caught, and his tail, the glory of a monkey, was covered with oiled cloths, and the whole set on fire. Hanuman in revenge increased his size and burnt up one-eighth of the city with his blazing tail.

The cartoon chosen for illustration represents the great feast held at Hastinapur by Yudhishthira, the Maharaja of Bharata, Krishna, and the Pandavas, before the ceremony of loosing the White Horse on his year of wandering. The artists Daswanth and Bhora have given an illustration of a Royal banquet of their time, which is also an excellent and truthful one of present customs.

It is to be hoped that the prospect held out by Dr. Hendley in the Jeypore handbook of the publication of the whole of the miniatures in coloured fac-simile may be realized.

ENGRAVED BRASS PLATE AND TRAY.

(SCHOOL OF ART, JEYPORE).

THE School of Art was established by the late chief in 1866, under Dr. De Fabeck, and for the last ten years it has been under a native principal, Babu Opendro Nath Sen. That the School has done good work, and diffused better knowledge among workmen, is shown by the fact that articles once a speciality of the School manufacture are now made and sold in the Bazaar. The tendency to employ ornamentation in the ordinary brass ware of daily life has been met by the School of Art in the produc-

tion of engraved brass, especially of Ganges water pots and vessels used in temples, which are covered with engraved mythological figures. The large oval tray illustrated, covered with chased and engraved figures amidst foliage, represents with great animation a hunting scene. It is the best example of this kind of brass work hitherto made in the School of Art.

JEYPORE ENAMELS.

THE pre-eminent skill in enamelling on gold, which distinguishes the Jeypore artists, has been illustrated in the ordinary series of this journal (No. 2. 1884), where also a very full account of the process is given by Dr. Hendley, who also furnishes the following brief note on the present exhibits :—

The Jeypore enamel is of the kind termed Champléve, the outline being formed by the plate itself, while the colours are placed in depressions hollowed out of the metal. These colours are metallic oxides, and are made to adhere by fire; they are applied in succession for each single tint or group of tints. It is this necessity of repeated exposure to varying temperatures, depending upon the different lengths of time required by the colours before they fuse, that makes the art of the enameller so difficult, and the risk run at every stage of course greatly increases the value of the ornament thus decorated. The red colour is the most difficult to apply, and for this hue Jeypore is famous. These facts must be taken into consideration when examining enamels. Like the minute bronzes of the Japanese the more this work is studied the greater appear its beauties. Gems are also used to enhance the richness of the enamel. As few artists are engaged in this work, the outturn is very limited. As the South Kensington Museum contains some large pieces, it has not been considered necessary to contribute many expensive articles on the present occasion, but a considerable stock of jewellery, in which enamelling forms the principal feature, has been sent. The largest specimen shewn is a box especially prepared for the Royal Commission in which the ornament is of a simple character, and the colours are pure primary tints and few in number; for in enamel, as in so much modern Indian work, the tendency has been to excess of ornament, and a great multiplicity of hues, some of which are crude and wanting in harmony.

The illustrations have been selected to show the application of enamelling to jewelled ornaments, and to vases respectively. The Chaughara-phul dan is a beautiful example of the designs as well as of the colour effects produced by the enameller. The illustrations are from water-colour drawings exhibited by Lieut.-Col. Jacob.

DECORATIVE PANELS, ULWUR.

THIS species of decorative painting, interspersed with small pieces of variegated glass, is found in the Shish Mahals of native chiefs, and there are three rooms in the Maharaja's palace decorated in this style.

POTTERY, ULWUR.

THE pieces of perforated glazed pottery selected for illustration are a Surahi and a butter-dish, besides these a cup and cover included in the group are good examples of the buff-coloured ware from Ulwur, which, retaining the natural colour of the yellow clay, may be contrasted with the blue which characterizes the large collection of pottery from Jeypore.

EMBROIDERED CAMEL SADDLE, JODHPUR.

JODHPUR is one of the few places in Rajputana where the art of embroidering velvet with gold and silver thread is practised, though necessarily only to a limited extent. This exhibit represents the most elaborate and costly example of the work as applied to a camel saddle intended for two riders. The material is velvet, and the *Karchob* or frame embroidery, as well as the silver stirrups and ornaments, exemplify the oriental extravagance of decoration rather than artistic beauty of workmanship.

INDIAN PALACE.

ALTHOUGH somewhat anticipating the number in which we hope to give illustrations of the Indian Palace, we are desirous of calling the attention, and we hope of attracting the practical patronage of our readers to the artisans in the Serai, and their handicrafts. They are from the North-West Provinces, Oudh, Delhi and Rajputana. The first shop to the left is occupied by Mahomed Jan, of Delhi, a turner; and the next two are devoted to gold brocade (Kincob) and silk weaving, under the management of Shahtan from Benares—the magnificent piece of silver brocade work being made has been purchased by Her Majesty the Queen, it is typical of true Indian art. Next comes the carpet weaving, where Petharam Brahmin and his companions from the Agra Central Prison are at work; the foundation of the carpet they are now making is of camels' hair, and it is copied from an old Persian pattern: this is certainly the most interesting and attractive shop. Next is seen Wyliath Hosein, the well-known dyer from Agra, who has Mokunda Cheepeé, or the hand-printer, as his next door neighbour. The durree loom is under the Palace, and represents the old cotton tapestry work of Farrukhabad. Then comes Nusser Ahmud, from Delhi, a seal engraver and copper embosser; while seated beside him is Nusser Hosein, the well-known ivory miniature painter, from Delhi, who is employed in reproducing a picture from a photograph of Her Majesty the Queen, Empress of India. The adjacent shop is that of Munnalall, the clay figure maker, from Lucknow; and beside him is Jevanlall, his assistant, who is busy moulding. Next is Tulsiram, the sweetmeat maker, from Agra, whose shop is most picturesque with the bright brass plates, the oil burners and brass bells which adorn the front—this man is by caste a Buniah and well-known in Agra as the leading confectioner. Buxshiram, the old man from Agra, is busy with his potter's wheel making clay goblets, &c., and the four Rajputs come next, who are stone cutters and masons, from Bhartpur; beside them is seated Kadirbuxsh, stone carver, from Bikanir. Hemchand, the goldsmith, from Agra, is busily making bangles in gold, for which there seems to be a demand; and Mogul Jan, from Delhi, the *sadagar*, or silversmith, is employed in making sleeve-links from Indian coin. Next is the shop of Hajee Meah Jan, the coppersmith, who is employed in making *Pandans;* and the last on the list of Indian artists is Kadirbuxsh with his assistant, from Naguia in the Bijnaur District, who are busily employed in wood carving, the material being from the foot of the hills, near Nynee Tal, of good grain and black in colour.

The men have been selected by Dr. J. W. Tyler, F.R.C.S., with the approval of Sir Alfred Lyall, K.C.B.

INDIAN MANUFACTURES.

A MOST instructive paper was recently read before the Indian Section of the Society of Arts, by Mr. Baden-Powell, on "Indian Manufactures from a practical point of view." The lecturer pointed out that the hereditary handicrafts of India can always hold their place, provided their character and quality is maintained, so long as labour is so cheap in India. But there is a danger of the old ways being deserted, of which he gave some curious illustrations, for which we refer our readers to the *Journal of the Society of Arts* for the 14th ult. Most apposite to the present time were the remarks as to the encouragement of Indian Manufactures and its practical side: "We need more than an interest which expends itself in momentary desire to possess the object, we desire one that will go on to give some thought as to the labour, the work, the cost, who has made it, and what place the trade may have in the social policy of the great Indian Empire."

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Section I.—FINE ARTS.

E. 13595

Class 1.—PAINTINGS AND DRAWINGS.

Description of Articles.—Paintings on ivory from Jeypore.

Remarks.—Though not a speciality of Jeypore, many of the artists will do good work on this material.

Description of Articles.—Paintings on card, thick paper, goldbeater's-skin.

Remarks.—Enormous quantities of brightly coloured pictures of every grade of merit are produced throughout the State. Almost every noble has a painter in his retinue, and in the capital there are several *dalâls* or middlemen *(baniahs or saraogis)* who deal solely in pictures. The best men naturally live in the capital and the pick of these are employed by the Chief, receiving retaining fees in the shape of salaries or lands with the privilege of working for private parties when not wanted in the palace. Many of these posts are hereditary where the son is capable. Jeypore frequently sends men to other States for special work, as for example, a beautiful palace at Jodhpore was chiefly decorated by an artist from this State. Mythological subjects find very ready sale.

The most *advanced* artists have taken to clothing the gods in European costume with similar surroundings: thus Siva is shown sitting in a hall lighted by candles in glass shades, and Krishna drives a phaeton, which is filled by his friends and attendants. The following are popular sets of designs: Sets of the incarnations of Vishnu, Siva, forms of Durga, the Sikh Gurus, and Jain Lords or Tirthankaras; series showing the ceremonies performed at every stage of a Rajput's career; portraits of the Maharajas of Jeypore; the personified modes of music; sets of trades and callings with different faces (not the same face for each trade as at Benares); portraits of famous men as *musahibs* or ministers; priests and women in local costume. The finest work in outline is done on gold-beater's skin.

Description of Articles.—Illuminated manuscripts and caligraphy.

Remarks.—A little work of this kind is done to order by Mussulmans.

Class 2.—ENGRAVINGS, LITHOGRAPHS, &c.

Remarks.—Several presses, one belonging to the Durbar (the Court), produce lithographic job work and occasionally a pamphlet.

Class 3.—PHOTOGRAPHS, &c.

Remarks.—The Maharaja employs a photographer, and the Raja of Khetri has a man who works well and even produces magic lantern transfers and colours them.

Description of Articles.—Coloured photographs.

Remarks.—Several artists have been employed by the Durbar in colouring photographs, which they do with considerable skill. Some of the best illustrations in the work entitled "Memorials of the Jeypore Exhibition" were done in this way. The subject was photographed and a print was then carefully coloured from the original. With the aid of the negative and the coloured photograph the chromo-lithographer was able to prepare a perfect reproduction.

Section II.—DECORATIVE ART.

Class 1—ARCHITECTURAL DESIGNS AND MODELS.

Description of Articles.—Designs for carved stone work as applied to buildings.

Remarks.—Rajputana is pre-eminently the country of stone-carving and masons, and the best work is done under the Public Works Department, headed by Lieutenant-Colonel Jacob, the Executive Engineer. The best designs may be seen in the new Albert Hall, at Jeypore, now approaching completion. The young men who prepare the designs under the supervision of Colonel Jacob, have spent months in copying on the spot the best examples of the marvellous carvings at Delhi, Fatehpur Sikri, and elsewhere in Rajputana and the adjoining districts, and then, pervaded by the spirit of the originals, have produced new designs of the same school, but without being copies, in any sense of the word. In the same way judicious supervision has made the Jeypore sculptors equal in technical skill to any masons in the world, at all events when not employed on the figure.

Description of Articles.—Models in clay.

Remarks.—All important architectural works in stone in the Public Works Department are first executed in clay in order that the effect may be judged. Some of the men employed, work in this material with great facility and skill.

Description of Articles.—Models in plaster of Paris.

Remarks.—Some very elaborate models of public buildings have been made to scale in plaster of Paris.

Description of Articles.—Models in stone.

Remarks.—Models of temples and other buildings are made by the Silawats (stone-cutters) and sent to all parts of India.

Description of Articles.—Models in brass.

Remarks.—The following is introduced as an illustration of the kind of work indicated. A model on a large scale in brass is now being made for a banker at Ajmere, of the city which the god Indra is fabled in the Puráns to have given to Rakhabdeo, the first of the Tirthankaras or deified Jain Lords. It represents several large squares, each with four grand gateways and surrounded by shops and houses with large halls and temples crowded with figures. All the details are beautifully carved and finished, and the whole is covered with gold, and some of the gateways are decorated with floral designs in colour. The brass work alone is to cost Rs. 10,000, and the gold laid upon it will amount to Rs. 90,000 more. The model is to be placed in a temple, and its owner hopes that when he finally attains *moksha* or salvation, an abode on a similar scale will be allotted to him in the future world. In this way is buried much of the precious metals in India to reap a heavenly instead of an earthly interest.

Description of Articles.—Designs by native artists.

Remarks.—Before beginning a building an artist generally prepares a design showing the arrangement of rooms and more prominent features, but the details are usually worked out as the building progresses, and the ornament, as in mediæval times, is, as often as not, the result of individual taste and effort rather than of slavish mechanical copying of the ideas of a master.

Description of Articles.—Perforated screens or rails (Jáli) in stone or plaster.

Remarks.—A Jeypore mason can design and carry out, almost with his eyes shut, an endless variety of tracery either in stone or plaster. For the latter Jeypore is famed throughout India, and there is not a house without some carved work to show in this material.

CLASS 5.—DECORATIVE PAINTING AS APPLIED TO ARCHITECTURE.

DESCRIPTION OF ARTICLES.—Plaster dados, floors, &c.

REMARKS.—As noticed above, the beauty of the Jeypore plaster work is unrivalled. The floors of all places and even ordinary rooms are covered with polished plaster of the purest white, grey, or red. The walls are adorned with dados in the same material and these are enriched with ornament in fresco or distemper in various colours. Nothing could have a cooler or more pleasant effect in a hot climate. Some of the cornices in rooms are exquisitely decorated with figures in colour, as for example, a series representing the sports of women and children in the zenana. A beautiful set of cornice panels, each containing a flower in gold and colour, is now being painted in one of the large halls in the palace by students of the School of Art and other artists.

DESCRIPTION OF ARTICLES.—Decoration of walls and ceilings in plaster enriched with scales of mica.

REMARKS.—Walls and ceilings thus covered have a very cooling and satiny lustre.

DESCRIPTION OF ARTICLES.—Decoration of walls and ceilings in floral or arabesque work in plaster.

REMARKS.—This work is still largely employed. The flowers are raised and sometimes gilt or tinted.

DESCRIPTION OF ARTICLES.—Decoration of walls and ceilings in mirror work either in silvered-glass or talc: in some cases backed with discs of plated copper or with coloured pieces of metal foil.

REMARKS.—This is a favourite mode of decoration, and the general effect is as if the rooms were adorned with gems, though it is apt to be over-done. The pieces of glass are often set in gilt or silvered borders arranged in various arabesque patterns or in the forms of trees and flowers. Mirrors and portraits in fresco are sometimes interspersed, and often the outlines are formed by plain plaster. Such work is frequently done at the present day.

DESCRIPTION OF ARTICLES.—Painted glass.

REMARKS.—The design is cut out of a sheet of plaster or metal, and behind the openings thus formed pieces of coloured glass are arranged so as to produce a picture. A second piece of plaster cut in the same way as the first is then placed behind, and the whole cemented together. This is a very ancient use of coloured glass and has a rich effect when the sun shines through the panel.

DESCRIPTION OF ARTICLES.—Wall painting.

REMARKS.—It is the fashion in Jeypore and many other parts of Rajputana to cover the outer as well as the inner walls of houses with paintings of various kinds, such as battle scenes, figures of elephants or mythological subjects, in various colours. This is after all the training ground of most of the artists who occasionally produce very striking pictures in this line.

CLASS 7.—DECORATIVE CARVING

DESCRIPTION OF ARTICLES.—Carved stone or wood doorways, balconies, &c.—The former throughout the State, the latter in Shekhawati, its northern division.

REMARKS.—Architectural stone-carving has already been described. Very bold and effective wood-carving is done at Siekar, Fatehpore, Lachmangarh, Jhúnjhnú, Chirawa, Nawalgarh, Singhana, and other large towns in the northern part of Jeypore, where a large number of wealthy merchants and bankers, who make their money in Bengal, Hindustan, Bombay, and other distant places have their permanent homes. These men import the wood from a distance and have it carved on the spot by carpenters who etch out the design with a graver on traditional lines and complete the work with vigour and truth.

(The Nakar Khana and Jeypore screens were all carved in teak by these men.)

SECTION IV.—JEWELLERY.

CLASS 1.—GOLD AND SILVER-SMITH'S WORK, INCLUDING FILIGRAIN SETTING OF PRECIOUS STONE, &c.

REMARKS.—Every branch of jeweller's art is practised in Jeypore. Some men have attained great excellence in copying European designs. The amount of silver, and especially the gold jewellery made in Jeypore, is enormous, as the principal dealers have business connections with many of the Rajput Courts. A jeweller can be found in every town capable of converting bullion into antique but artistic bracelets or other ornaments which differ little or not at all from the forms carved on the oldest images.

DESCRIPTION OF ARTICLES.—Ornaments in base metal. Ornaments in beads.

REMARKS.—There is a large business done in these ornaments and some of the castings are wonderful examples of skill and ingenuity. For example, a bracelet of elaborate interlacing gold links is cast in one piece by means of a clay mould and wax. The oldest and best forms are found amongst the poor, because they are not so easily taken by novelties, and their ornaments, if broken up, would be worth less than as they are.

CLASS 2.—ENAMELLED JEWELLERY.

DESCRIPTION OF ARTICLES.—Jewellery, plate, sword handles, &c.

REMARKS.—The enamel of Jeypore on gold is the best in the world. The red hues are unapproachable elsewhere. The designs of late have shown the usual Indian failing of over-minuteness and want of character, but this is the fault of fashion and not of the workman, who, by the way, is generally a Sikh. The colours come from Lahore. The cost is about Rs. 26 per tola. Enamel ornaments are often set with gems. As in so many other trades, the dalal or broker has designs prepared which will sell best, the *Chitera* or artist carries out his ideas in making the design, and the graver "*Gharaiya*," a Sonar or goldsmith, carves the gold into pits to receive the colours which the enameller or "*Minakár*" applies. The latter is responsible only for purity of his colours and correct finish. Many pieces go from twelve to twenty times through the fire. The Jeypore enamel is of the Champlévé variety, that is, the outlines are formed from the plate itself, and the colours are deposited in depressions in it.

DESCRIPTION OF ARTICLES.—Enamel on silver.

REMARKS.—A little enamel is done but of poor quality.

Section V.—ART MANUFACTURES IN METAL.

Class 1.—GOLD AND SILVER PLATE.

Remarks.—The plate of Jeypore is noted more for its massiveness, with occasional grace of form, than for the elaboration of its surface ornament which would indeed, amongst Hindus, be out of place, as their religious customs compel elaborate cleansings with sand or coarse friction. A little boldly carved plate is, however, sometimes produced, and of late, Nandkishore, a watchmaker and engraver, trained at Rurki, has introduced a variety on which the figures are so engraved as to imitate the clothing or the natural fur of animals or feathers of birds. Such work, clever as it is, is unsuitable to silver, though on gold, perhaps, it is more excusable, as the value of the latter metal would prevent frequent use and, therefore, much cleaning. Thrones, staves for canopies, and other large articles are sometimes made in the precious metals.

Class 2.—KOFT OR DAMASCENED WORK.

Description of Articles.—Tah-i-Nishan.—Jeypore and large towns.

Remarks.—This is the true damascening in which the design is cut out in grooves on steel, and these are filled up with gold or silver wire, which is hammered in while the metal is hot and then burnished. All such ornament was first applied to arms.

Description of Articles.—Koft.

Remarks.—True damascening is expensive, hence to meet the demand of the needy, and of the tourist, who likes a good deal for his money, the workman makes his gold adhere to outlines which have been prepared with a file, and for the common kinds of work is even satisfied with using gold leaf. Shields are thus prepared at very cheap rates. The industry was introduced from Gujrat in the Punjab.

Class 3.—BRASS, COPPER, AND MIXED METALS.

Remarks.—Trays with arabesque designs from old Indian patterns in repoussé (recently introduced) are made (under the writer's Instructions) by several exceptionally skilful workmen. In fact, the Jeypore men can imitate anything given to them. The patronage of a liberal Court, which has always been noted for its encouragement of art, has naturally lead to the best workmen in India settling in the capital. Salvers, vases of Hindu shapes engraved with mythological figures, soap boxes, *pan* boxes, &c., pierced with floral and geometrical patterns, are made at the School of Art and in the bazar. The indigenous domestic utensils are plain but highly polished, and some articles are enriched with coloured lacquer. Lamps of some excellence are also made with bold designs in which figures are often introduced. Sacrificial implements are also manufactured. Surahis or water bottles and hookas are made in zinc and enriched with brass bands, plain or engraved, at Chirawa and Jhunjnu. Bells and gongs in mixed metal are also made.

Class 5.—ARMS AND ARMOUR.

Remarks.—Arms are made everywhere, and almost all the ornament applied to metal has, in the first instance, been used to enrich weapons. There is a great demand amongst visitors for old arms. Consequently they are manufactured in whole or in part, that is to say, a modern production may be made to look ancient, or a venerable and useless blade may be fitted into a new handle. The market has recently become overstocked with shields.

Class 8.—ELECTRO-PLATED WARES.

Remarks.—There is considerable business done on plating in every variety by the Jeypore School of Art and its pupils established in the town.

Class 9.—ENAMELS OTHER THAN JEWELLERY.

Description oe Articles.—Enamel on Copper.

Remarks.—There is some demand for rough enamel on copper for such purposes as the eyes of images.

Description of Articles.—Enamelled plate.

Remarks.—Some magnificent specimens have been and are produced at Jeypore. On the large salvers and cups lately made the designs have been generally bold, the colours rich, and due attention has been paid to their harmonious blending. The skill, experience, and anxiety involved in making a large piece are almost inconceivable, for the labour of days may be ruined by a few seconds' over-exposure in the furnace.

Section VI.—ART MANUFACTURES IN WOOD, IVORY, &c.

Class 1.—CARVED FURNITURE AND CARPENTRY.

Remarks.—Except in Shekhawati little wood-carving is done, only common furniture for native use, such as chowkis or small square tables on low legs, some of which are inlaid with brass, boxes, and so on. Folding bedsteads are made at Singhana near Khetri, and some rather boldly-carved bedstead legs have been made in Jeypore.

Class 3.—IVORY-CARVING.

Remarks.—Some ivory-carving is well made by two or three men in Jeypore, but there is no great demand.

Class 4.—LACQUERED-WARES.

Remarks.—Wood is turned into round shapes, boxes for tobacco, or opium, bedstead legs, rulers, staves, &c., and then lacquered in bands of pure bright colours or in variegated designs by the application of the lac as the article is rapidly turned on the lathe, the whole being concluded with good polish. At Khandela, moreover, wooden toys are carved, coloured, and varnished with lacquer. The small quaint figures of elephants, deer, camels, &c., are sold as low as 32 per rupee.

Description of Articles.—Playing cards—Siwai Madhopur.

Remarks.—Leather playing cards (Ganjifa) are covered with elaborate figures in paint and lacquered. As the principal artist has recently died, it is feared that high class work cannot now be obtained.

Description of Articles.—Incised lacquer.—School of Art, Jeypore.

Remarks.—Layers of different coloured lacquer are applied to round wooden articles, and the design prepared by cutting down to the different surfaces and exposing as much of them as the necessities of the picture demand.

Description of Articles.—Lacquered panels.

Remarks.—Some interesting subjects from the Máhábharata have been prepared, under the writer's instructions, on wooden panels and varnished in the Kashmir manner with much success. Similar panels to be used as book covers are made in large numbers in Jeypore.

Class 5.—WOOD-CARVING.

Description of Articles.—Carving in betel-nut.—Jeypore

REMARKS.—Curious little figures of animals and reptiles, rulers, walking sticks, &c., are carved out of pieces of betel-nut which are joined together where necessary

DESCRIPTION OF ARTICLES.—Chessboards and men.

REMARKS.—Wooden chessboards and men, painted and gilded and lacquered somewhat in the style of the Surat work, are made in Jeypore.

CLASS 6.—MISCELLANEOUS.—(*a*) PAPIER-MACHE WARE.

DESCRIPTION OF ARTICLES.—Figures, masks, shields, &c., in papier mâché.—Jeypore.

REMARKS.—For many years past miracle plays representing the appearance of the man-lion (Narsinha) and the boar (Varáha) incarnations of Vishnu have been represented in Jeypore in the beginning of summer. There are several men who devote themselves to preparing masks in papier-mâché of the principal as well as the subordinate characters and persons of all nations who are placed as representatives of their respective countries in prominent positions to witness the miracles whereby the Hindu believes the world was twice saved. Besides complete figures, masks are made which are worn by the men and boys who represent the minor deities and even animals who assist at the ceremony. With the aid of painted cloth and leather excellent models of elephants and camels are also produced which can be moved about in the same way as the hobby horses of old English fairs. The faces are very cleverly painted. Birds, reptiles and beasts of all kinds are also well modelled and coloured. The papier-mâché shields of Uniara in the south-east of the State are gilded and painted with quaint hunting and battle subjects and then varnished.

(*b*) HORN WORK.

REMARKS.—Bows are made of buffalo horn and strung with silk threads. They are painted with diaper ornament and lacquered. Shields are also made in horn and enriched with metal bosses, but many more are manufactured from leather or paper-mâché.

SECTION VII.—LAPIDARIES' WORK.

CLASS 1.—AGATE, JASPER, AND CORNELIAN WARES.

DESCRIPTION OF ARTICLES.—Garnets.

REMARKS.—Jeypore is the centre of the garnet trade. The best garnets come from near Rajmahal on the Banas river in Jeypore territory and some are cut in the capital. A large quantity is, however, sent in the rough to Europe, and the trade has greatly developed in the hands of Mr. Tellery, who is now the agent for the Durbar, which has of late taken upon itself to manage the garnet business to prevent too many stones being thrown on the market and so ruining the industry. Garnets are cut as carbuncles or with facets in Jeypore and are strung in a great variety of ways as bracelets or necklaces or set in ornaments, but in the latter form the Jeypore jeweller has not shown himself so skillful as his European brother.

DESCRIPTION OF ARTICLES.—Seal engraving.

REMARKS.—A little is done but not of a very high order.

DESCRIPTION OF ARTICLES.—Cutting crystals,—Jeypore.

REMARKS.—Crystals are also cut into beads, necklaces, bracelets and also for the handles of the daggers known as Peshkabz. Some of these handles are carved into the form of a horse's head and are much admired by Rajputs.

CLASS 2.—SHELLS.

DESCRIPTION OF ARTICLES.—Aqua marina. Found in Jeypore.

REMARKS.—Also carved into ornaments.

SECTION VIII.—MARBLE AND STONE.

CLASS 1.—CARVED OBJECTS IN MARBLE

REMARKS.—The decorative carving has been described, but there is a branch which remains to be noticed, namely, figure carving. Jeypore supplies most of Brahminical India with idols in white marble, plain or coloured and gilt ; in red or black marble ; and in Dungarpur chlorite, a soft and easily worked stone, which turns black when well oiled, rubbed with lampblack or charcoal, and polished. The purest white marble is brought from Makrána, a short distance from the Jodhpore side of the Sambhar Lake, but a much-liked white marble* of cheaper kind is obtained from Raialo on the Ulwur border, and is especially worked at Dausa. The stone masons prepare in the summer enormous stocks of images which are bought by the brokers from Gujrat and elsewhere after the rains and then sold by retail in the winter. The Makrána marble is worked at Jeypore, though sometimes very large idols are roughly hewn at the quarries to lessen expense of carriage. Buldeogurh on the Ulwur border yields black marble, of which figures of animals, besides great idols, are made. The red marble from the same place is usually cut into the forms of camels and plates. All these marbles are employed in architecture, and in addition of late green marbles from Ajmere. The boys learn to carve by making small images from soapstone. These sell readily amongst the poor.

SECTION IX.—POTTERY.

CLASS 1.—GLAZED POTTERY.

DESCRIPTION OF ARTICLES.—Plates, vases, water-bottles, pierced tiles, panels, &c.—Jeypore School of Art, and students or former employés settled in the town.

REMARKS.—Somewhat like the old Egyptian ware and practically the same as that made at Delhi. The articles are made in moulds and glazed with felspar and starch. The colours chiefly employed are blue from oxide of cobalt, and green from oxide of copper ; both ores are found near Bhagore and Khetri in the north-east portion of the Jeypore State. Some of the pottery is semi-translucent, and in addition to blue and green a few other colours have been sparingly employed, especially a canary yellow, a dark blue, and brown for vases of one colour. Most of the best examples are hand-painted with conventional, floral or arabesque patterns, and sometimes with figures of animals.

CLASS 2.—UNGLAZED POTTERY.

DESCRIPTION OF ARTICLES.—Hookahs, vessels, and plates from Bussi, south of Ulwur, the frontier town of Jeypore on the rail near the Ulwur border.

REMARKS.—Black and red pottery, thin and well polished, very popular amongst natives who buy large quantities at the Bussi railway station. A small quantity of pottery of a similar character, but of a lighter colour, is made near Lalsot, 20 miles south of Dausa. Some porous pottery is made at the School of Art, from white clay obtained from the Bochara Hills, near Jeypore. Vessels known as *bataks*, of coarse clay but of peculiar shape like rounded pilgrim bottles, are brought to Sambhar from Gudha, on the opposite side of the Salt Lake where they are made.

SECTION X.—GLASS.

DESCRIPTION OF ARTICLES.—Bottles, variegated beads, &c., made in the School of Art.

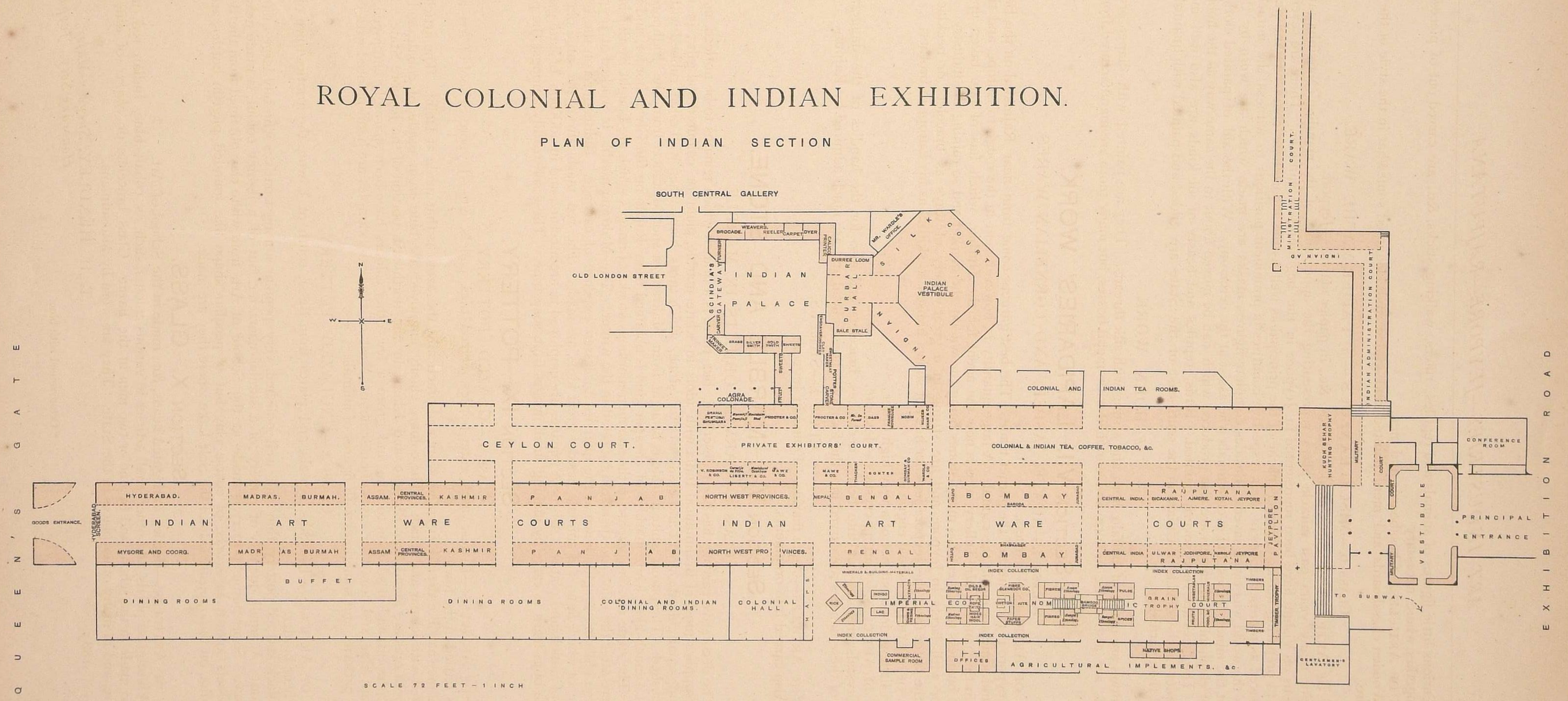
REMARKS.—White glass phials, and other small articles in various colours, such as cobalt blue, Indian red, marbled and dark green, are also made in the school, and by one or two men in the bazar. Glass bracelets or *churis* of different colours are made at Jeypore, and in many other places in the State. They are worn by Mussulmans.

1885. T. H. HENDLEY, *Surgeon-Major,*
Honorary Secy., Jeypore Museum.

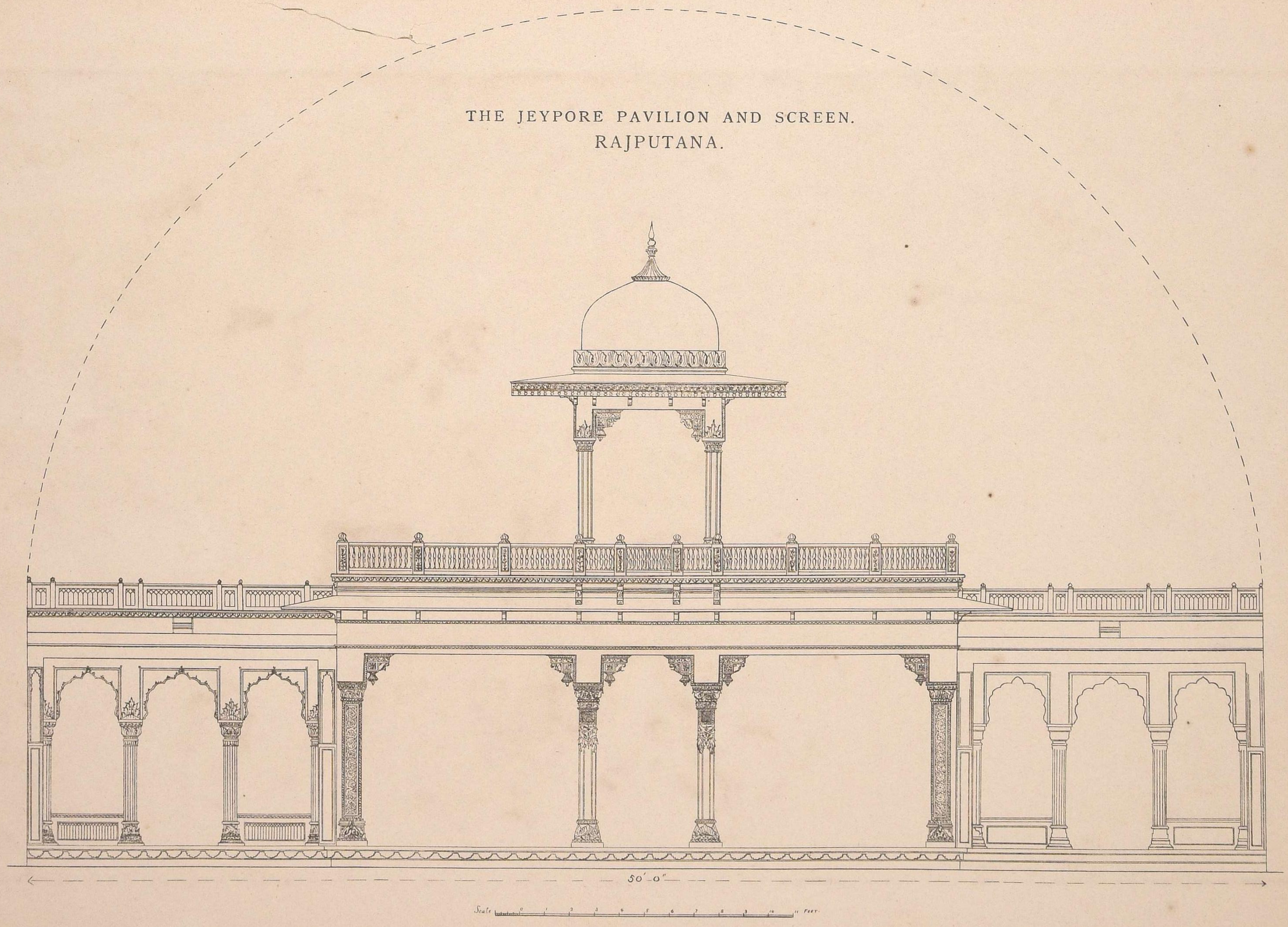
* Often veined with blue.

ROYAL COLONIAL AND INDIAN EXHIBITION.

PLAN OF INDIAN SECTION



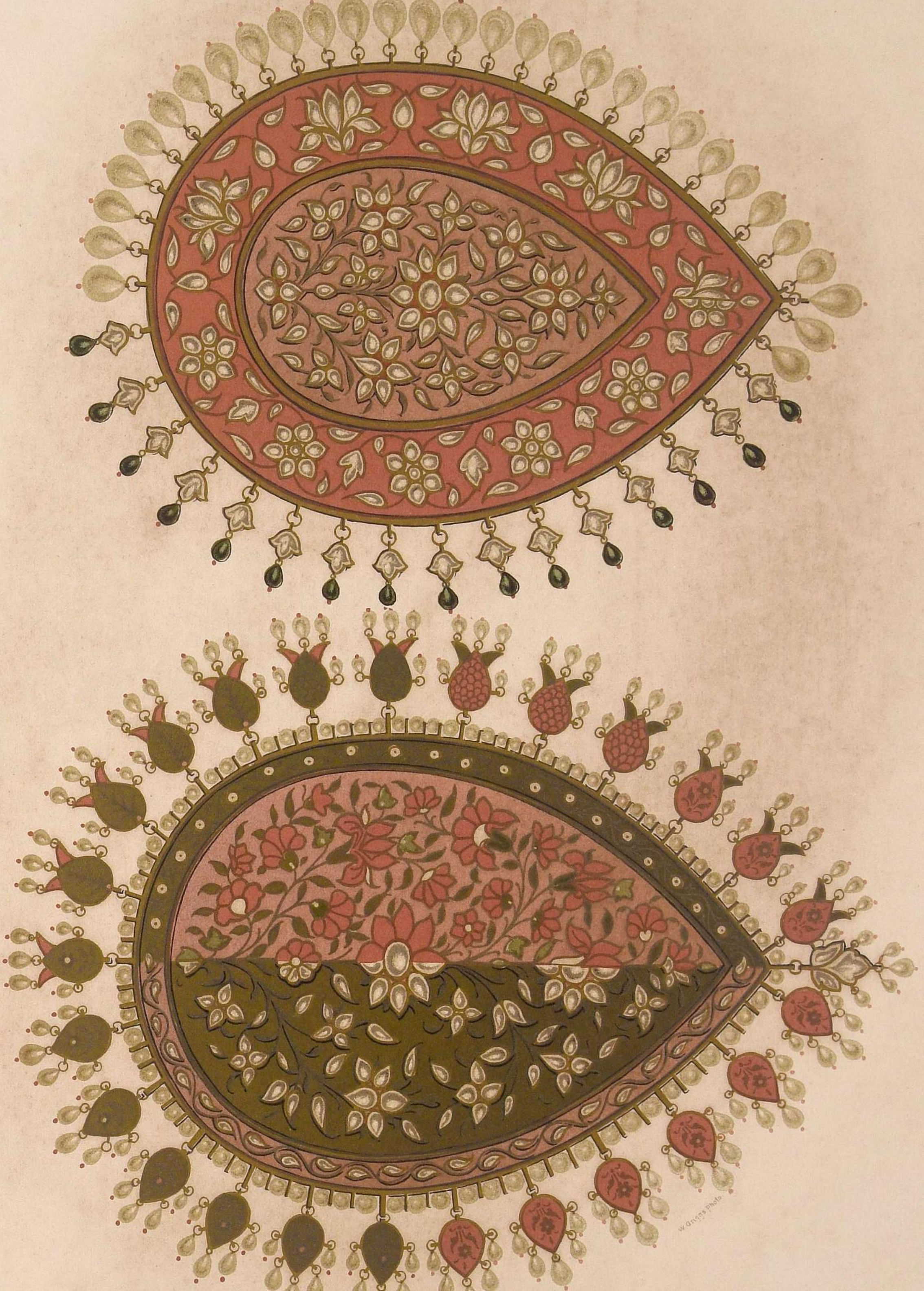
THE JEYPORE PAVILION AND SCREEN.
RAJPUTANA.



Yudhishthira, Krishna, and the Pāndavas, hold a great feast at Hastināpur, before the horse is set at liberty.
From THE RAZM NAMÁH in the Royal Library.—Jeypore.

ENGRAVED BRASS PLATE AND TRAY.

SCHOOL OF ART, JEYPORE.



JEYPORE ENAMELS.

Epaulets.

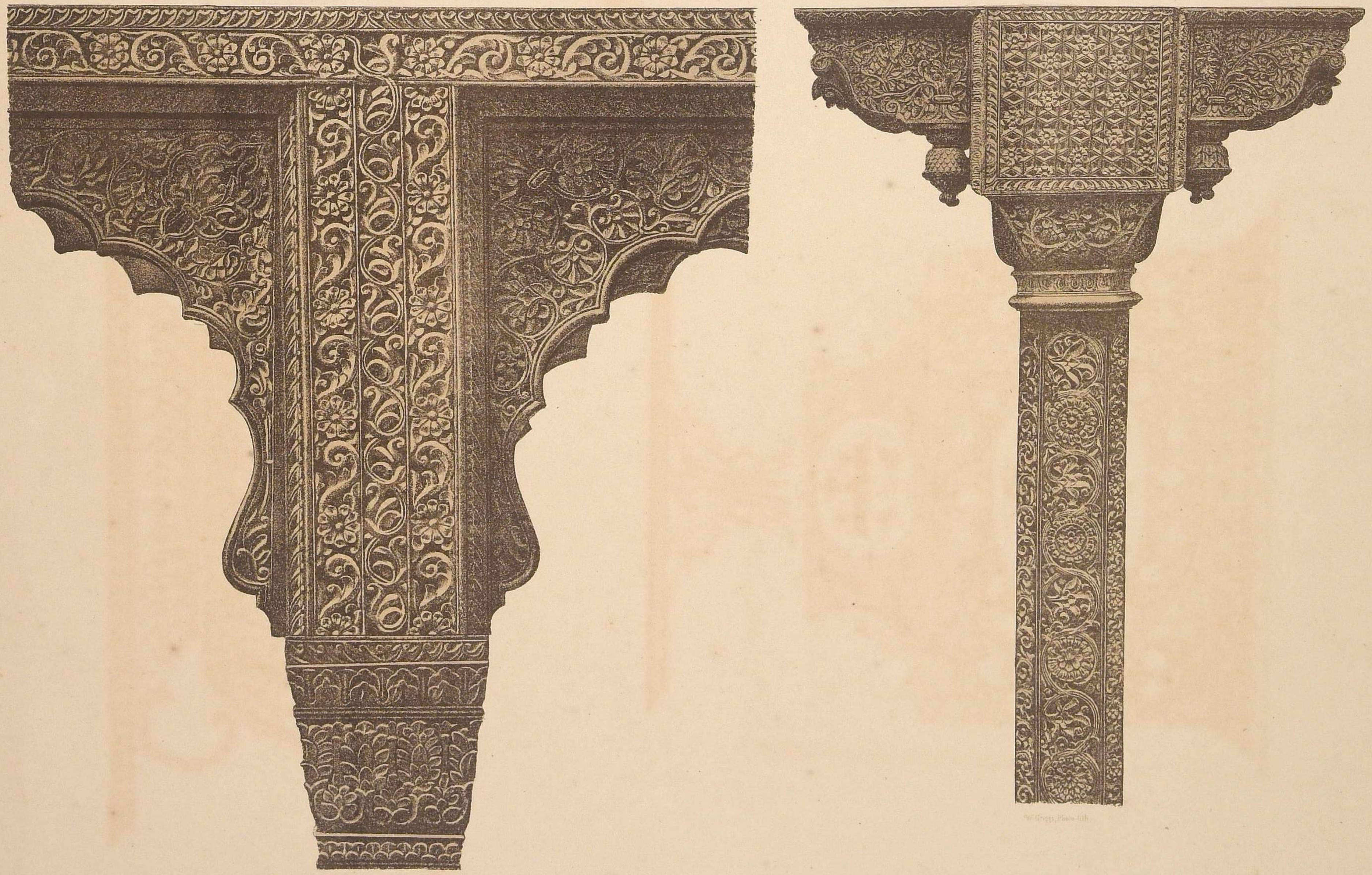
a

b

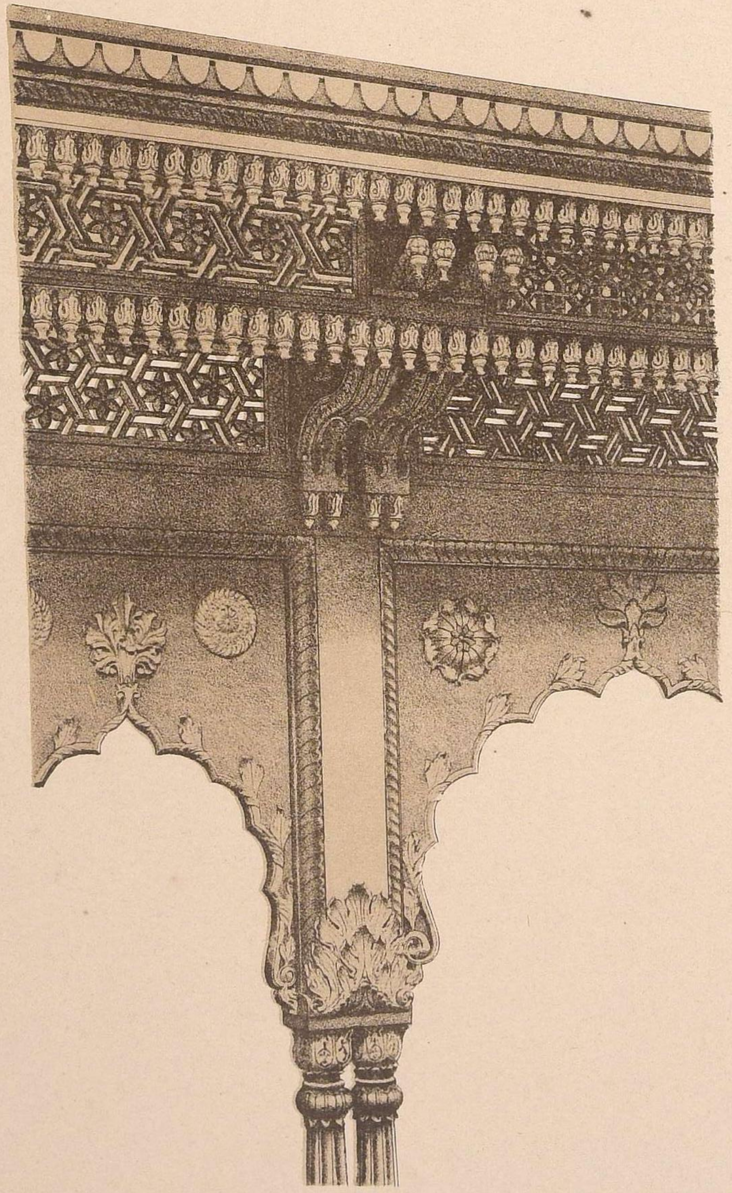
W. Griggs Photo Lith London.

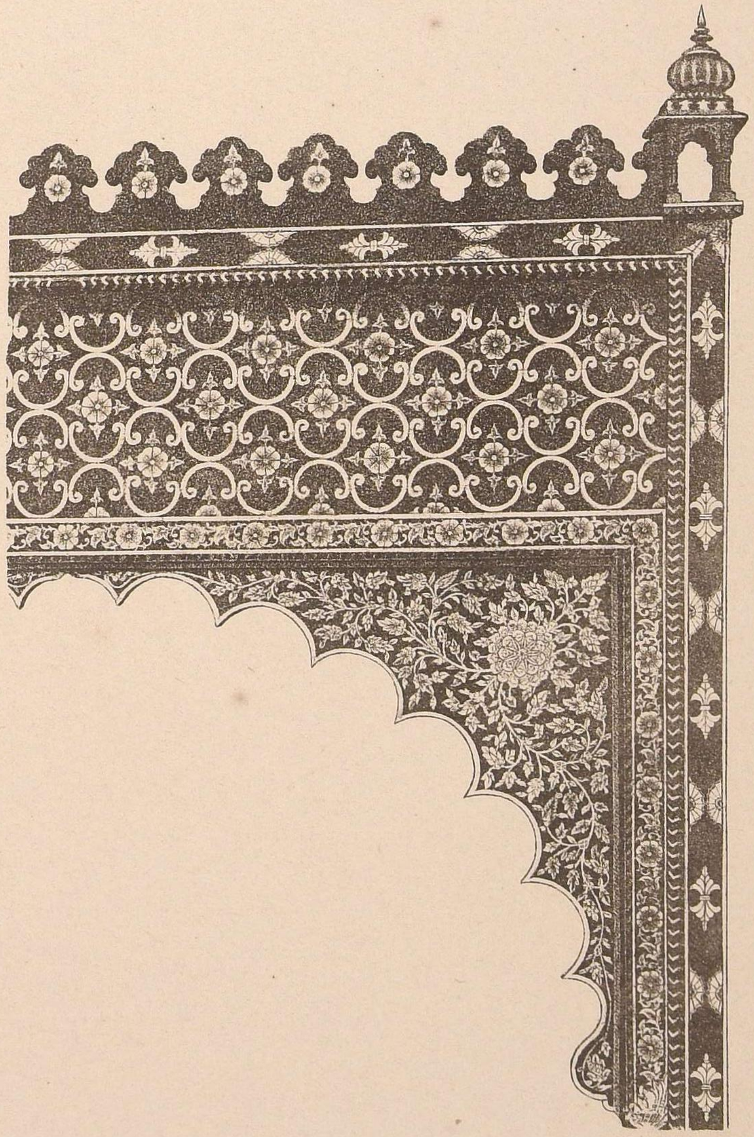
JEYPORE ENAMELS.

a.—Vase with Four Medallions *(Chaughara-phul dān)*. *b.*—Bowl.



DETAILS OF SCREEN, JEYPORE.
RAJPUTANA.

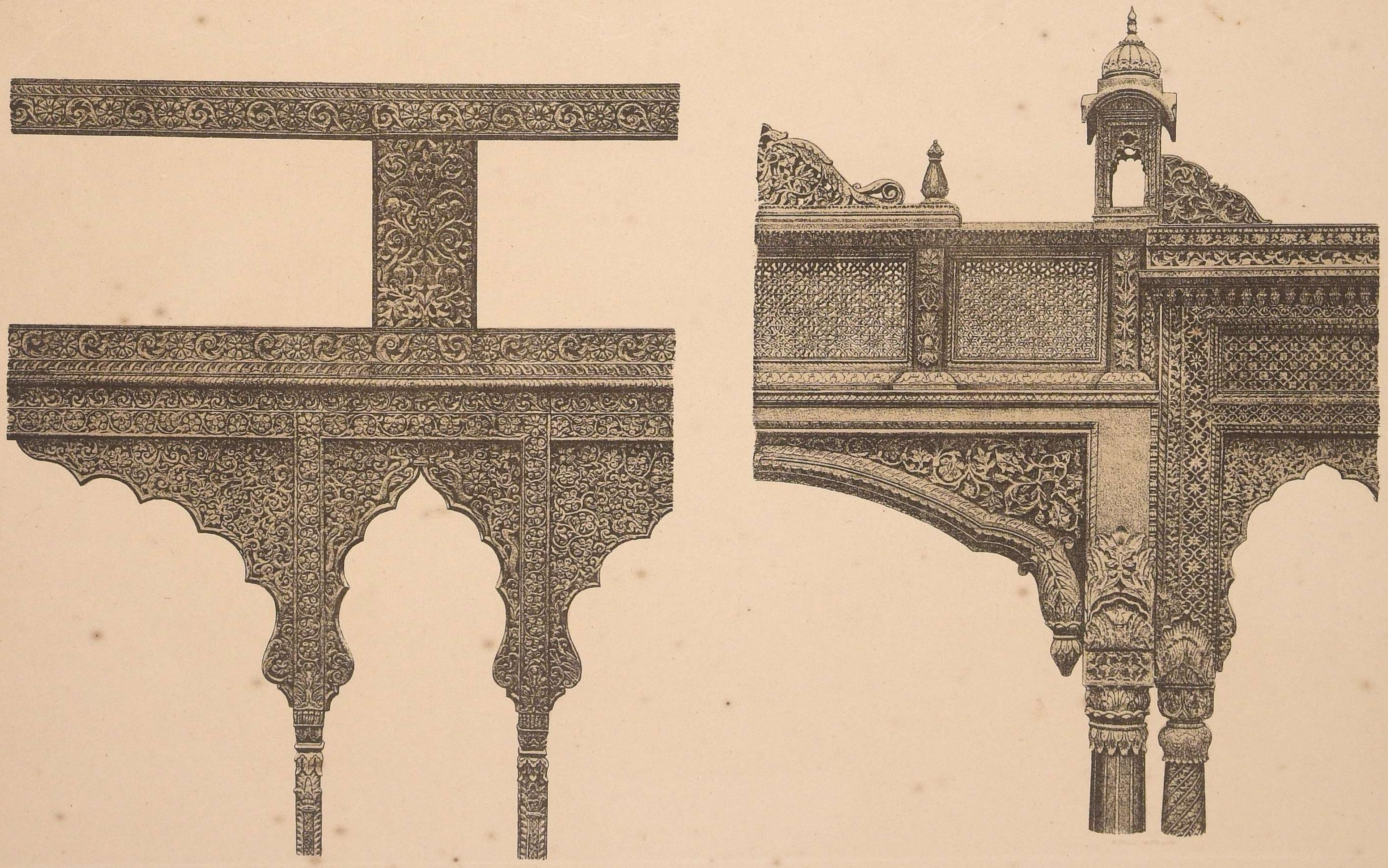




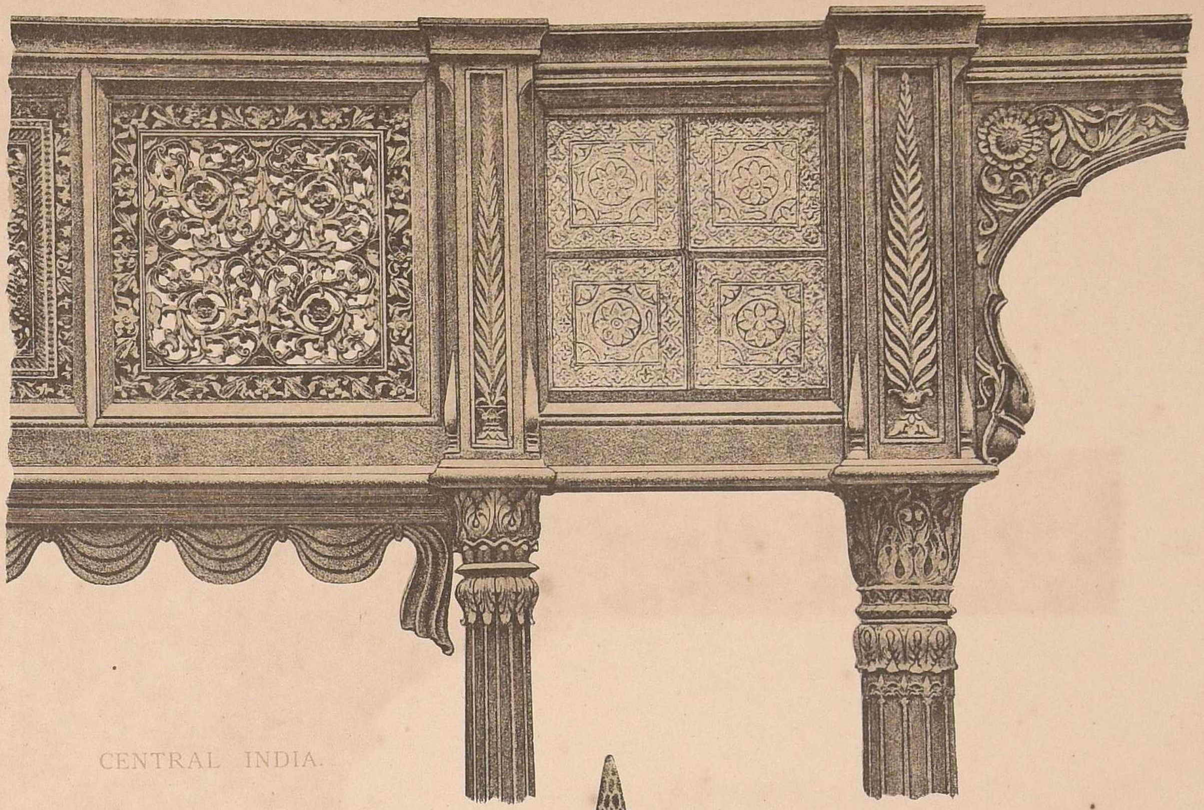
DETAILS OF SCREENS.

AJMERE. KOTAH.

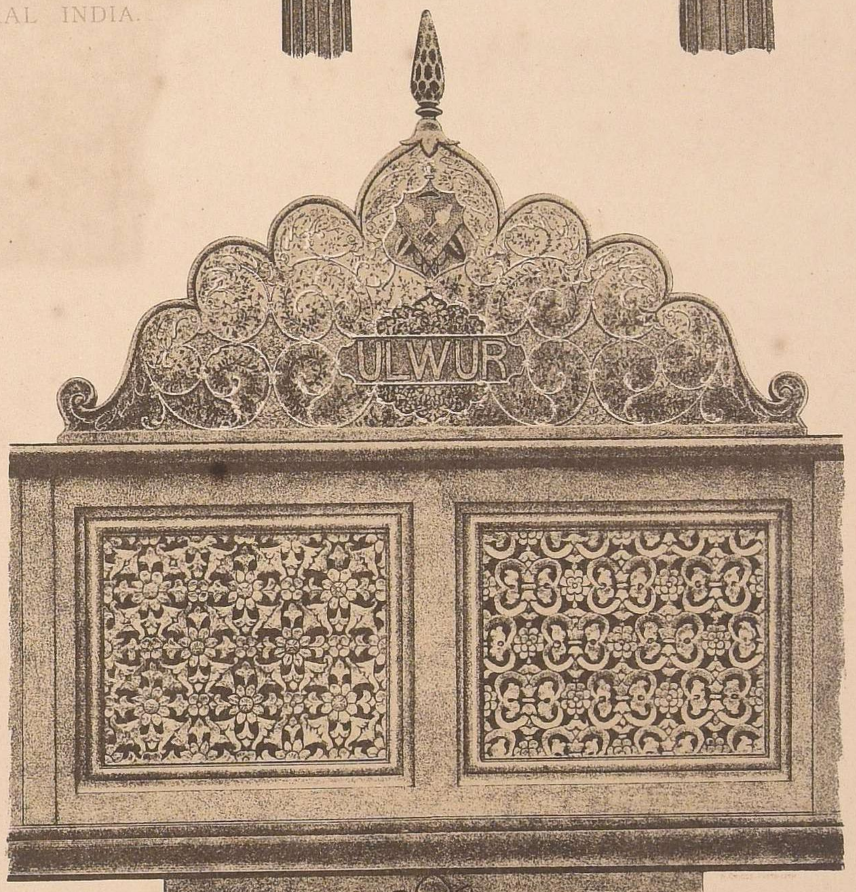
RAJPUTANA.



DETAILS OF SCREENS

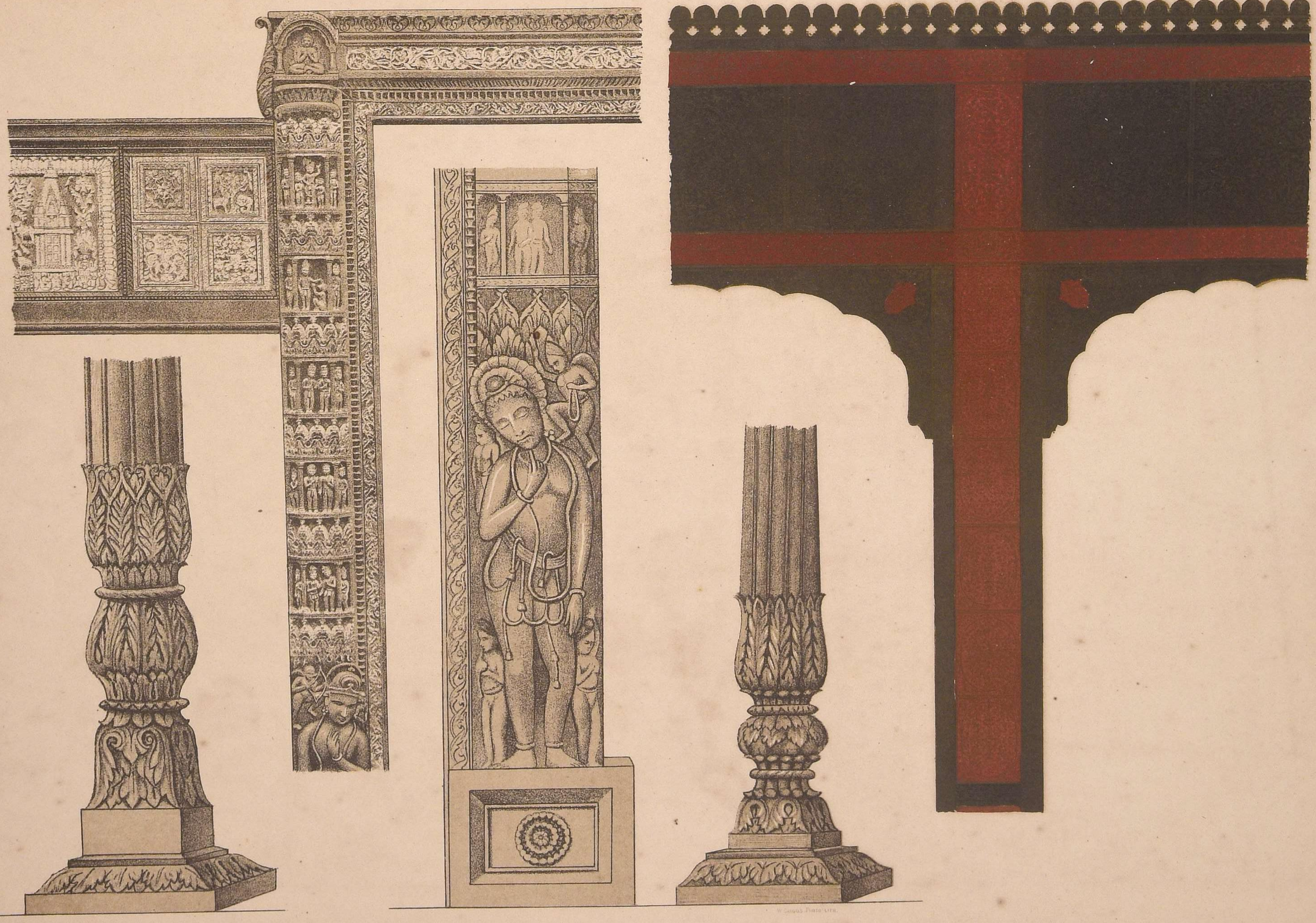


CENTRAL INDIA.



ULWUR.

DETAILS OF SCREENS.

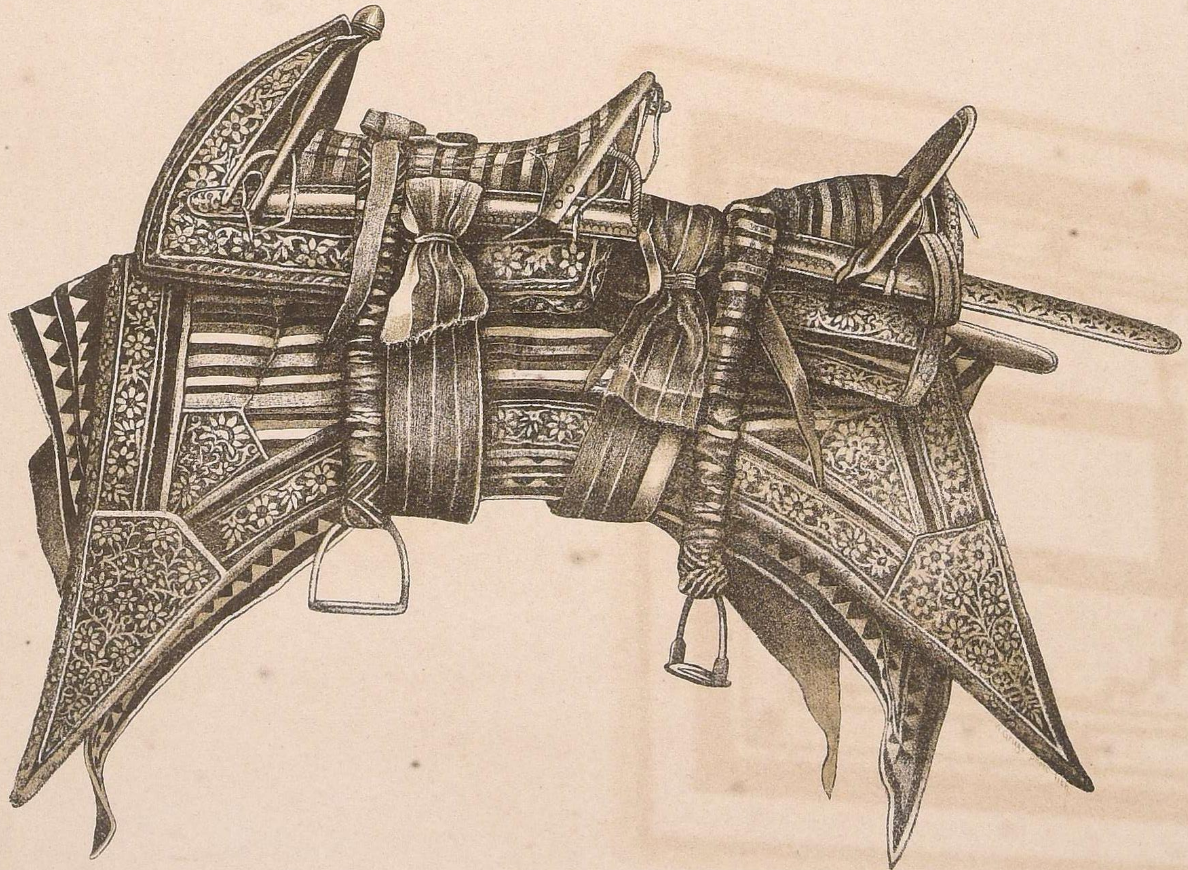


GWALIOR. BIKANIR.

DETAILS OF SCREENS.

PANEL OF DECORATIVE PAINTING WITH GLASS. ULWUR.

POTTERY. ULWUR.



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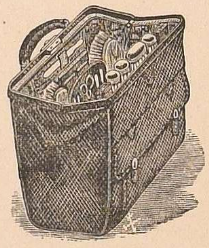

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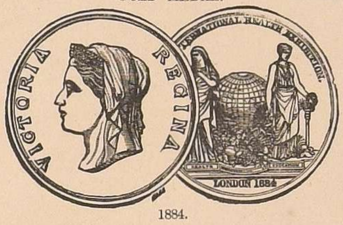

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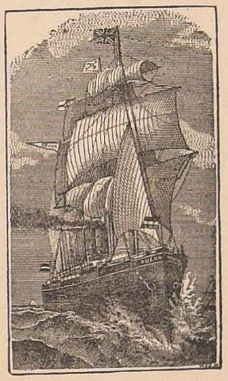

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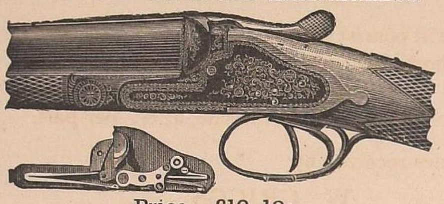

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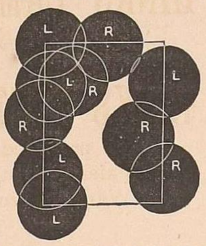

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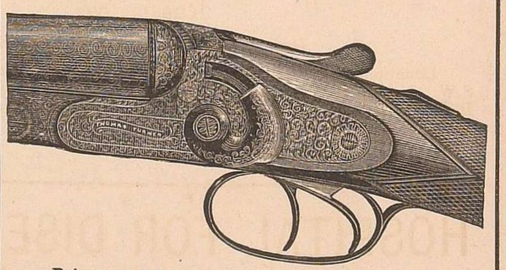

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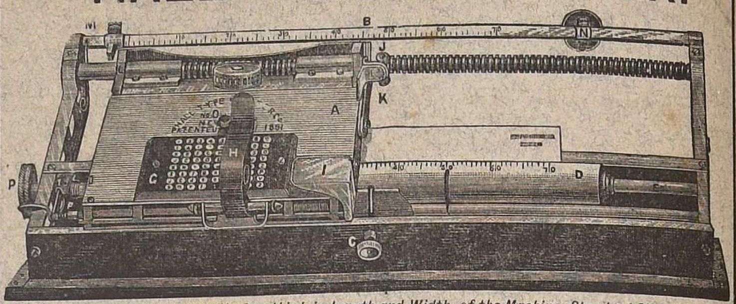

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